

Wright State University

CORE Scholar

Exhibition and Program Catalogs

Robert and Elaine Stein Galleries

1-26-1992

The City Influence

Museum of Contemporary Art at Wright State University

Follow this and additional works at: https://corescholar.libraries.wright.edu/restein_catalogs



Part of the [Art and Design Commons](#), [Art Practice Commons](#), and the [Fine Arts Commons](#)

Repository Citation

Museum of Contemporary Art at Wright State University (1992). *The City Influence*. Dayton, Ohio: Robert and Elaine Stein Galleries, Wright State University.

This Catalog is brought to you for free and open access by the Robert and Elaine Stein Galleries at CORE Scholar. It has been accepted for inclusion in Exhibition and Program Catalogs by an authorized administrator of CORE Scholar. For more information, please contact library-corescholar@wright.edu.

DUNBAR
N
6512.5
.A2
C58
1992
C.2

Ross Bleckner

Peter Halley

Jonathan Lasker

THE CITY INFLUENCE

COLS

WRIGHT STATE UNIVERSITY
UNIVERSITY LIBRARY



0 14 06 0039720 6



Museum of
Contemporary Art
at Wright State
University

January 26–February 21, 1992

**Curated by Barry A. Rosenberg
Compilation essay by Peter Halley
Foreword by Barry A. Rosenberg**

ISBN #0932706-19-3



Funded in part by the
Ohio Arts Council



Funded in part by the
Institute of Museum
Services

Ross Bleckner

Ross Bleckner

Peter Halley

Peter Halley

Jonathan Lasker

Jonathan Lasker

THE CITY INFLUENCE

■ Foreward and Acknowledgment

There are several questions that I have been repeatedly asked concerning the reason for this exhibition. Most often I have been asked, "Why call what seems to 'obviously' be an abstract painting exhibition, *The City Influence*?" A more fulfilling answer to this question will be discovered in a careful reading of the following texts. But for now I will respond simply that the title describes the artists as urban dwellers and makes reference to the content of their art.

A second frequent question has been, "Why do the show here and now?" The *here* part is easy: Wright State's exhibition program has always been concerned with investigating changing ideas concerning aesthetics, and this show surely fits that mode. Likewise, many of the "visual quotations" that Bleckner, Halley, and Lasker employ—the look of Abstract Expressionism, Color Field Painting, and Hard Edge Abstraction—have been of long-standing interest to Daytonians because of earlier efforts by the Dayton Art Institute's curatorial staff. With this in mind, it seems fitting that *The City Influence* should be the first exhibition presented under this institution's new name—**The Dayton Art Institute's Museum of Contemporary Art at Wright State University.**

The answer to the "Why now?" part of the question is a long story that must be condensed. Originally this exhibition was intended to open in 1989 as our very first exhibition in a newly expanded and renovated museum here at Wright State University; however, the expansion and renovation timetables went completely awry. While the exhibition is indeed the first in the new space, the year is now 1992. Therefore, the exhibition must be seen in a different context than when it was first conceived and proposed to the Ohio Arts Council and our museum's board. Between that time and now, the art world has changed drastically. This trio of artists, then considered the new kids on the block, have continued their work and today are making even more exciting and beautiful paintings. But they can no longer be thought of as newcomers to the art scene, since each now has many followers, interpreters, and, sadly, imitators. Bleckner, Halley, and Lasker are our new "Young Masters," and their medium, considered almost dead in the late 1980s, has since become very "hot." That's life, of course—I wanted this exhibition to be both good as well as early to show the "new painting," but in truth it only ends up being just good. Enjoy!

Pulling together an exhibition and catalogue of this scale is never easy, but I must admit that *The City Influence* "takes the cake" as far as challenges are concerned. Along with the usual hard work and the fact that the finished museum space is opening late, it should be noted that this museum also came very close to completely closing because of university budget cuts.

Only because of the dedication and hard work of several individuals does the museum program still exist. These people need to be recognized and thanked not only by myself but by all Daytonians. At the top of the list is Robert Shiffler, a serious collector of contemporary art and a member of the boards of the Dayton Art Institute and the late WSU Museum of Contemporary Art. His hard work, reasonable approach, and belief in the community-wide benefits of merging the two programs are why the show is opening today. Also, the talented student staff with whom I have had the pleasure to work has continued to operate the museum since my departure. They deserve great respect and credit for all their efforts. Annette Rezek, now the museum's manager working for the DAI, Barbara Siwecki, and Jann Wallace have obviously learned a lot along the way and have now become true professionals.

Also to be thanked are Theresa Almond and Connie Steele of Wright State's Department of University Publications for their work on this catalogue. My wife, Adrienne Saint-Pierre, also deserves thanks for her editing skills as well as for her patience and willingness to do tasks that, if not for this project, should have been my responsibility.

Lastly, I must thank each of the artists for allowing this project to go forth despite the convoluted time frame, and all of the collectors and galleries that offered assistance and loaned works of art to make *The City Influence* a reality.



Barry A. Rosenberg
Director, The Aldrich Museum of Contemporary Art
Ridgefield, Connecticut
(Former director, Museum of Contemporary Art at Wright State University)

■ THE CITY INFLUENCE
By Barry A. Rosenberg

Unlike so much of the artwork that has been installed here at the Museum of Contemporary Art during my tenure as director, this exhibition might seem tame at first glance. The initial familiarity about this art comes from a clear and pleasant sense of its connectedness to earlier abstract modern art. These artists do not *seem* to be revolutionaries. Their paintings are paintings, created only with paint and canvas. These artists incorporate no hi-tech materials that might be used to date the work to the late 20th century, nor are interdisciplinary forms of communication employed. However, despite appearances, these three artists are on the cutting edge of the visual arts, leading an ongoing revolution aimed at redefining abstract art in terms appropriate to our time period.

Ross Bleckner, Peter Halley, and Jonathan Lasker are Postmodernists. Consciously working with the historical baggage of the western art world's most revered discipline, their canvases really "look like art," formidable in size, impressive in technical performance, and unquestionably handsome. Like most earlier abstract 20th-century artists have done, Bleckner, Halley, and Lasker make marks and define areas using hard edges and painterly brush strokes. Grids, gestural movements, and fields of intense or somber color are calculated to superficially reference their art to pre- and post-war abstraction. The look of Constructivism, Abstract Expressionism, Minimal Art, Geometric Abstraction, Color Field Painting, and even the short-lived Op Art are employed as a way of guiding us into an entirely new dialogue. Their discourse concerns art-making after the collapse of modernism, human behavior today, and the "hipper" abstract world in which we now live. Bleckner, Halley, and Lasker are unquestionably revisionists whose work is helping to give visual form to Postmodern thinking.

Unlike their Modernist predecessors, these three artists cannot accept the avant-garde's position that we live in a rational and logical world where an

idealized state can be achieved. This premise, bolstered by confidence that questions always have answers and that the world's salvation rests in answers that science and technology will bring, has always been at the root of the Abstract Art movement. But recent history has proven that there is a real down side to science and technology and, as past generations anticipated, real progress (the Modernists' pursuit) has been for the most part a failure.

The artists in this exhibition all reside in New York City and are in their late thirties and early forties. They have seen the social idealism of the late 1960s completely dissipate in the 1980s because of a capitalist system better suited to supporting greedy materialism than helping the nation's most needy. They see their friends and fellow artists dying of AIDS in ever-increasing numbers and the train and subway stations swelling with the homeless. Just as the Soviet people's disillusionment with socialism ultimately collapsed the USSR, our own art world's disillusionment with the Modernist agenda has caused it to self-destruct; both these events have occurred within a similar time frame—about an average person's lifetime.

The Postmodernists contend that we live in a climate of artificiality and abstraction better adapted to the sale of products than to the improvement of our world. They see capitalist-driven commercialism attempting to form our aspirations, with profit motives its priority, and the underlying, insidious goal being to squeeze out uniqueness as "unproductive." "Art history," as such, seems to have ended and what remains are only themes and motifs. Today all past art—whether from the Golden Ages or recent past—seems "classical" and thus suited for imitation in new forms. Taco Bell has brought adobe architecture to New England and Midwestern main streets, while fashion magazines flaunt "Mondrian" dresses, "Jackson Pollock" blouses, and "Peter Halley"-like swimwear. Even children today know Donatello, Raphael, and Michelangelo as animated turtle characters, not artists.

Do we control or are we controlled by what we see? Does our reality induce images or is an image a design that we use to map our reality? Does experience take a back seat to the reality of images (things), or can the experience of images inform the internalization of our reality? Is our real trivial, or do our representations of it trivialize it?

Ross Bleckner

From "Transcendent Anti-Fetishism," *Blasted Allegories: An Anthology of Writings by Contemporary Artists*

During the early part of this century, Abstract Art (a by-product of the Modernist doctrine) attempted to stay on an ethereal plane above the superficial world of things by emptying itself of all visual worldly connections. The pre-war abstract artists aspired to making pure art, and this pursuit led to a continued reductivism whereby even the merest echo of worldliness needed to be expunged. As mid-century approached, the Abstract Expressionists, having lived through the Great Depression and a devastating war, put the utopian ideas of the early Abstract painters to rest. For this renegade group—as with their contemporaries, the Beat Generation of writers, poets and musicians—there was only the deep feeling of pain, loss, and alienation. Their search was for a truly new form of art-making, one capable of searching out universal emotions far beyond those depictable through direct representation. Unfortunately, the important and honest work of the early generations of Abstract Expressionists soon dissolved into little more than an academic look, the infamous Tenth Street Touch, purely formalistic and void of spirit and message. Abstract art of the 1960s and 1970s continued this reductive, formalist trend and culminated in such minimalist art movements as Color Field, Hard Edge, and Op Art, movements that offer few connections to our world. Thus abstract painting as a continuation of art history's Modernist movement had finally reduced itself to visual Muzak, analogous to the lifestyle encouraged by our modern technological society.

The artists in the exhibition *The City Influence* were early to see the shortcomings of only (art) historically driven abstraction and its champion Modernism. In response, these artists have sought to make their canvases function in a way that abstract painting hadn't before, to break with the past in order to involve their work with current human conditions. Their aim has been to reflect their perception of our current existence. As Peter Halley states at the end of his essay "Abstract and Culture," "Abstract Art is simply the reality of the abstract world."

1. These are paintings of prisons, cells, and walls.
2. Here, the idealist square becomes the prison. Geometry is revealed as confinement.
3. The cell is a reminder of the apartment house, the hospital bed, the school desk—the isolated endpoint of industrial structure.
4. The paintings are a critique of idealist modernism. In the "color field" is placed a jail. The misty space of Rothko is walled up.
5. Underground conduits connect the units. "Vital fluids" flow in and out.
6. The "stucco" texture is a reminiscence of motel ceilings.
7. The Day-Glo paint is a signifier of "low budget mysticism." It is the afterglow of radiation.

Peter Halley

From "Notes on the Paintings" (1982), *Peter Halley: Collected Essays 1981–87*

Halley's calculated strategy of constructing a painting by investing plurality of meaning into all that is seen is equally important in Lasker's and Bleckner's work. Their canvases also intentionally blend concepts of art history with the representation of reality. Whereas Halley's canvases reference past forms of geometric abstraction and are more truthfully diagrams than compositions,

Lasker's canvases draw from color field painting and the gestural qualities of mid-century action painters. Before executing his large, animated-looking pieces, Lasker actually completes them in small "sketch" form, a process that he equates to industrial design. The abstract and fresh looking images on canvas are realistic representations of ideas already conceived and performed. In a 1989 interview with Collins & Milazzo for a Lasker exhibition in Sweden called *Cultural Promiscuity*, the artist told the two contemporary art critics/curators, "I think of myself as being a visual engineer to some degree. I take certain cultural elements and engineer them into a compound image." (*Jonathan Lasker: Cultural Promiscuity*, n.p.)

Like Halley and Lasker, Bleckner displays an unabashed "pick and choose" attitude toward the appropriation of past art styles and structural devices. Because in recent years he has drawn from such wide-ranging sources as the peripheral abstract Op-Art of Bridget Riley to El Greco, a casual observer of Bleckner's art might suppose he has a double identity, one as an abstract painter and another as a representationalist. Not true: Bleckner's work is consistent in content and appearance when considered in terms of a Postmodern understanding of reality, one where abstraction and the world about us have already merged. (Note that Halley's large gray *Cinderblock Prison* makes a similar point.) Bleckner is a masterful painter/visual poet who figuratively and literally brings light to his work. The somber canvases are built up of layers of glazes and scumbling techniques. What Bleckner paints are memorials and tributes to who and what we have lost. His work explores aspects of death and loss—including the AIDS epidemic and loss of innocence—and seems to mourn for the death of our belief in what was only recently thought possible: a utopian art and way of life.

In summary, a very important point that binds this trio of painters together is that these artists no longer believe we live in a rational and progressive culture. Of equal significance is that even though the look of their paintings differ, they all demonstrate, for the most part, a common interpretation of art history. Their understanding of art history extends beyond content to the appreciation of well-crafted paintings. In the artwork of Bleckner, Halley, and Lasker nothing is missing, nothing not considered, but best of all there are no excesses either. Their paintings are directly stated, fascinating ideas, communicated extremely well.

■ The Day of Two Noons

Among the principal criticisms leveled against the merchants was the charge that their profit implied a mortgage on time, which was supposed to belong to God alone. For example, we have the following remarks of a lector-general of the Franciscan order in the fourteenth century concerning a disputed question: "Question: is a merchant entitled, in a given type of business transaction, to demand a greater payment from one who cannot settle his account immediately than from one who can? The answer argued for is no, because *in doing so he would be selling time* and would be committing usury *by selling what does not belong to him.*"



Ten years ago, in the early 1970s, Mercedes gave me a free trip across Germany. They were celebrating the 100th anniversary of Karl Benz's invention of the motorcar, or maybe the first car Benz made—it was a big celebration, at any rate. A huge cavalcade of antique cars set out from Bremerhaven in the North and trundled all the way down to Stuttgart in the South of Germany, where they now make VWs. These cars, because they were so slow, couldn't go on the autobahn, which is the only way I'd traveled when I'd been to Germany before. We traveled on all these side roads at about 30 miles an hour, so I had a really good look at the terrain. And suddenly I had this appalling glimpse—it suddenly struck me that if I had to put my finger on what the future was going to be like, it *wasn't* going to be like New York or Tokyo or Los Angeles or Rio de Janeiro. The future was going to be like a suburb of Dusseldorf; that is, one of those ultra-modern suburbs with the BMW and the boat in every drive, and the ideal sort of middle-management house and garden. Immaculate suites—not a cigarette end anywhere, with an immaculate modern school and a shopping precinct; a consumer-goods paradise with not a leaf out of place—even a drifting leaf looks as if it has too much freedom! Very strange and chilling—superficially what everybody is aspiring to all over the world: the suburbs of Nairobi or

Kyoto or probably Bangkok now. Everywhere—all over Africa and South America, if you visit, you see these suburbs springing up. They represent the optimum of what people want. There's a certain sort of logic leading towards these immaculate suburbs. And they're terrifying, because they are *the death of the soul*. And I thought, My god, *this* is the prison this planet is being turned into.



Before the seventeenth century there was no word for population. Administrative and fiscal documents survive from medieval and early modern times and allow historians to reconstruct past population figures, but no one at the time would have been interested in such calculations.



The reader may be pessimistic on yet another score. In this study no solution is put forward to the problems raised. Questions are asked, but not answered. I have indeed deliberately refrained from providing solutions. One reason is that the solutions would necessarily be theoretical and abstract, since they are nowhere apparent in existing facts. I do not say that no solutions will be found; I merely aver that in the present social situation there is not even a beginning of a solution, no breach in the system of technical necessity. Any solutions I might propose would be idealistic and fanciful. In a sense, it would even be dishonest to suggest solutions: the reader might think them real rather than merely literary.



A new and more rigorous pattern of life and of work discipline had begun to replace the seasonal rhythm of the agricultural cycle. At first many men and

women could (or would) not submit to the monotonous and severe discipline of the factory, preferring freedom and leisure to greater earnings. Past experience had taught them to view life as a continuous, coherent whole, as an indivisible combination of labor and play, of effort and enjoyment; not as a rigorous dichotomy of work and nonwork. In America, as in England, it was "neither poverty nor disease but work itself which casts the blackest shadow over the years of the Industrial Revolution."



The availability and ease of avoidance in any setting seem to depend on a complex of conditions, including not only physical avenues of escape but also social ones created by such factors as the *fluidity* of social relationships, with individuals meeting and parting frequently on a routine basis; the *dispersion* of people, with individuals scattered across a variety of pursuits and locations and interacting with each other only part of the time; the *atomization* of people, with each person acting as an individual rather than as part of a larger corporate group whose interests are at stake in all social dealings; and *material independence* among people, with subsistence possible for all even in the face of separation and with few possessions held in common.



England's monarch transferred control to private companies, which then developed colonization schemes designed to produce commercial profit. Thus the leaders of the early English colonization efforts were chiefly businessmen with an eye on the balance sheet, not adventurers or political administrators with an eye on the flag. They brought to their task a quantitative outlook that was entirely appropriate for commercial enterprises but that had not yet been extended to the political and social realms. More than half a century before

William Petty invented “political arithmetic”—that wedding of vulgar calculation and public policy—the Virginia Company of London was busy collecting censuses and totting up ship lists of emigrants, because in their enterprise people had been reduced to commodities.



Another thing we could do was live for sensation, as the hipsters and the teds had, but we could do it deliberately, live for sex rather than love, for speed rather than safety, for kicks. It is my experience that a large number of teenagers became then, and remain, incapable of thinking more than half an hour ahead. Things like promises and responsible undertakings, honor, indeed, and principles at all, are, of course, impossible in minds so conditioned. Clearly, in a way of life devoted to the sensation of the moment, drugs were of considerable use and began to be used. That they may be addictive or lethal was comparatively irrelevant, because such dangers belonged to the future, and the future was, to say the least of it, not a safe bet, too improbable to be taken seriously into account. Domesticity became regarded as rather wistfully old-fashioned and, like the world, temporary.



Around 1870, if a traveler from Washington to San Francisco set his watch in every town he passed through, he would set it over two hundred times. The railroads attempted to deal with this problem by using a separate time for each region. Thus cities along the Pennsylvania Railroad were put on Philadelphia time, which ran five minutes behind New York time. However, in 1870 there were still about 80 different railroad times in the United States alone. The day the railroads imposed a uniform time, November 18, 1883, was called “the day of two noons,” because at mid-day clocks had to be set back in the eastern part of each zone—one last necessary disruption to enable the railroads to end

the confusion that had so complicated their functioning and cut into their profits. In 1884 representatives of twenty-five countries that convened at the Prime Meridian Conference in Washington proposed to establish Greenwich as the zero meridian, determined the exact length of the day, divided the earth into twenty-four time zones one hour apart, and fixed a precise beginning of the universal day. But the world was slow to adopt the system, for all its obvious practicality.



Even within the home, dispersion is usual. Most houses in Hampton are large enough to permit spatial separation, and the town's residents exploit this. (In Hampton an average of 3 persons per household share an average of 7 rooms per residence; while space in the average working-class home appears somewhat tighter than in the average middle-class home, there are many individual exceptions and the average differences are not great.) Private bedrooms for each child are the ideal, for instance, and people will move to new homes or build additions to their present ones in order to arrange it. Much time in the home is spent in these enclaves, away from other relatives. Beyond this, it is common for there to be so many communal rooms that people tend to spread themselves out among them. A kitchen, dining room, living room, den or recreation room, one or more porches, and two or more bathrooms, are all typical.



The cool element is also reinforced by drugs which produce an even greater inviolability. Alex Trocchi once told me he first took heroin for the sense of inviolability it gave him. If the cool hipster is severed from identificatory processes and thus from other people's pleasure and pain, he is nevertheless an athlete of time. Cool jazz musicians swing more than hot jazz

musicians, because cool jazz musicians, their tone clear of vibrato, unburdened by any emotional nuance which may prolong their note unnecessarily, are more mobile around the beat, which is, of course, a measurement in time, and can swing better because of their temporal skill. The same principle applies to Cassius Clay and the Harlem Globetrotters. But this in itself is an enslavement, an enslavement to action and time, an overawareness of the clock. Drugs, all drugs, even aspirin, will sever this. No user is punctual. All users understand perfectly their own time and their own events, provided they use the same drug.



In the Hofburg in Vienna, the favorite Hapsburg palace for six hundred years, he allowed no electric lights, and kerosene lamps provided illumination. He shunned the use of typewriters and automobiles and refused to install telephones. The telephone in particular was incompatible with the aristocratic principle that certain persons, by virtue of their position in society—generally propinquity to the monarch—have special importance. Telephones break down barriers of distance—horizontally across the face of the land and vertically across social strata. They make all places equidistant from the seat of power and hence of equal value. The elaborate protocol of introductions, calling cards, invitations, and appointments is obviated by their instantaneity; and the protective functions of doors, waiting rooms, servants, and guards is eliminated by the piercing of their intrusive ring. Telephones penetrate and thus profane all places; hence there are none in churches. The ancient frontiers of the Austro-Hungarian Empire (an empire that abounded in both horizontal and vertical frontiers) were incompatible with the universality, the irreverence, and the pugnacity of the telephone.



Reprinted from *The Silent Baroque*



Biography

- Born* 1949 in New York City, New York
- Education* 1971, B.A., New York University, New York
1973, M.F.A., California Institute of the Arts, Valencia, CA

Solo Exhibitions

- 1991 Kolnischer Kunstverein, Koln, Germany
Moderna Museet, Stockholm, Sweden
Mary Boone Gallery, New York
Fred Hoffman Gallery, Santa Monica, CA
Jason Rubell Gallery, Palm Beach, FL
- 1990 Art Gallery of Ontario, Toronto
Galeria Soledad Lorenzo, Madrid
Heland Wetterling Gallery, Stockholm
Kunsthalle Zurich, Zurich
- 1989 Galerie Max Hetzler, Koln, Germany
Mario Diacono Gallery, Boston
Milwaukee Art Museum, Milwaukee
Contemporary Arts Museum, Houston
Carnegie Museum of Art, Pittsburgh
Akira Ikeda Gallery, Tokyo
- 1988 Waddington Gallery, London
San Francisco Museum of Modern Art, San Francisco
Mary Boone Gallery, New York

- 1987 Mary Boone Gallery, New York
Margo Leavin Gallery, Los Angeles
- 1986 Mario Diacono Gallery, Boston
Mary Boone Gallery, New York
- 1985 Boston Museum School, Boston
- 1984 Nature Morte Gallery, New York
- 1983 Mary Boone Gallery, New York
- 1982 Patrick Verelist Galerie, Antwerp, Belgium
Portico Row Gallery, Philadelphia
- 1981 Mary Boone Gallery, New York
- 1980 Mary Boone Gallery, New York
- 1979 Mary Boone Gallery, New York
- 1977 Cunningham Ward Gallery, New York
- 1976 John Doyle Gallery, Chicago
- 1975 Cunningham Ward Gallery, New York

Group Exhibitions

- 1992 *The City Influence: Ross Bleckner, Peter Halley, Jonathan Lasker*, Dayton Art Institute's Museum of Contemporary Art at Wright State University, Dayton, OH
- 1991 *Who Framed Modern Art or the Quantitative Life of Roger Rabbit*, Sidney Janis Gallery, New York
- Mito y Magia en America: Los Ochenta*, Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico

- Metropolis*, Martin-Gropius-Bau, Berlin
- Nayland Blake, Ross Bleckner, Donald Moffett*, Simon Watson Gallery, New York
- From Media to Metaphor*, Independent Curators Incorporated, New York
- La Metafisica della Luce*, John Good Gallery, New York
- Anni 80: Artisti a New York*, Palazzo delle Albere, Museo Provinciale d'Arte Sezione Contemporanea, Trento, Italy
- Outrageous Desire*, Rutgers University, Rutgers, NJ
- The New Abstraction*, Sidney Janis Gallery, New York
- Devil on the Stairs: Looking Back on the Eighties*, Institute of Contemporary Art, Philadelphia
- 1990 *10 + 10: Contemporary Soviet and American Painters*, Milwaukee Art Museum, Milwaukee
- 10 + 10: Contemporary Soviet and American Painters*, The Corcoran Gallery of Art, Washington
- 10 + 10: Contemporary Soviet and American Painters*, Artists' Union Hall of the Tretyakov Embankment, Moscow
- 10 + 10: Contemporary Soviet and American Painters*, Tsentralnyi Zal Khudozhnikov, Tbilisi, USSR
- 10 + 10: Contemporary Soviet and American Painters*, Tsentralnyi Zystavochnyi Zal, Leningrad, USSR
- The Last Decade: American Artists of the '80s*, Tony Shafrazi Gallery, New York
- Inconsolable*, Louver Gallery, New York
- Weitersehen*, Museum Haus Esters and Museum Haus Lange, Krefeld, Germany
- 1989 *Epiphanies*, Edward Thorp Gallery, New York
- Biennial*, The Whitney Museum of American Art, New York

- Prospect 89*, Frankfurt Kunstverein and Schirn Kunsthalle, Frankfurt, Germany
- 10 + 10: Contemporary Soviet and American Painters*, Modern Art Museum of Fort Worth, Fort Worth, TX
- 10 + 10: Contemporary Soviet and American Painters*, San Francisco Museum of Modern Art, San Francisco
- 10 + 10: Contemporary Soviet and American Painters*, Albright-Knox Art Gallery, Buffalo, NY
- Viennese divan: Sigmund Freud nowadays*, Museum of the 20th Century, Vienna
- Re-Presenting the 80s*, Simon Watson Gallery, New York
- The Silent Baroque*, Galerie Thaddaus Ropac, Salzburg, Austria
- 1988 *Biennale of Sydney*, Sydney, Australia
- The Image of Abstraction*, The Museum of Contemporary Art, Los Angeles
- The Binational/Die Binationale*, Museum of Fine Arts, Boston
- The Binational/Die Binationale*, Kunsthalle Düsseldorf, Düsseldorf, Germany
- Carnegie International*, Carnegie Museum of Art, Pittsburgh
- 1987 *Fall Invitational*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
- The Antique Future*, Massimo Audiello Gallery, New York
- Atelier Conversations*, John Good Gallery, New York
- Still Life, Beyond Tradition*, Visual Arts Museum, New York
- Biennial*, Whitney Museum of American Art, New York
- Awards in the Visual Arts 6*, Grey Art Gallery, New York
- Post-Abstract Abstraction*, The Aldrich Museum of Contemporary Art, Ridgefield, CT
- Galerie Albrecht, Munich, Germany
- Armitage Ballet Benefit*, Mary Boone Gallery, New York
- Ronald Greenberg Gallery, St. Louis
- 1986 Pat Hearn Gallery, New York
- Paravision*, Margo Leavin Gallery, Los Angeles
- Brooke Alexander Gallery, New York
- End Game: Reference and Simulation in Recent American Painting and Sculpture*, Institute of Contemporary Art, Boston
- Emerging Artists 1986*, Cleveland Center for Contemporary Art, Cleveland
- Landscapes*, Lühring, Augustine and Hodes Gallery, New York
- Intuitive Line*, Hirschl and Adler Modern, New York
- Christine Burgin Gallery, New York
- 1985 *Group Drawing Show*, New York Studio School, New York
- Abstract Painting Redefined*, Louis K. Meisel Gallery, New York
- From Organism to Architecture*, New York Studio School, New York
- Final Love*, Cash/Newhouse, New York
- Paravision*, Postmasters Gallery, New York
- Vernacular Abstraction*, Wacoal Art Center, Tokyo
- Lawrence Oliver Gallery, Philadelphia
- Currents*, Institute of Contemporary Art, Boston
- 1984 *Modern Expressionists*, Sidney Janis Gallery, New York
- Newsclapes-Land and City/States of Mind*, One Penn Plaza, New York
- The Meditative Surface*, The Renaissance Society, Chicago
- Civilization and the Landscape of Discontent*, Nature Morte Gallery, New York
- Still Life with Transaction*, International With Monument, New York
- The Innovative Landscape*, Holly Solomon Gallery, New York
- Personal Views*, Janus Gallery, Los Angeles
- Sex*, Cable Gallery, New York

- 1983 *Drawing It Out*, Baskerville and Watson Gallery, New York
 John Weber Gallery, New York
Selected Drawings, Jersey City Museum, Jersey City, NJ
Contemporary Light, Katherine Markel Gallery, New York
Mary Boone and Her Artists, Seibu Gallery, Tokyo
Science Fiction, John Weber Gallery, New York
 Portico Row Gallery, Philadelphia
- 1982 Mary Boone Gallery, New York
- 1981 Suzanne Lemberg Usdan Gallery, Bennington College, Bennington, VT
 Tibor de Nagy Gallery, New York
Tenth Anniversary Exhibition, California Institute of the Arts, Valencia, CA
New York in Black and White, Museum of Modern Art/Penthouse, New York
- 1980 *Nouva Immagine*, Milan, Italy
 Mary Boone Gallery, New York
- 1979 C Space, New York
New Painting/New York, Hayward Gallery, London
 Mary Boone Gallery, New York
Four Artists, Hallwalls, Buffalo, New York
- 1978 University Gallery of Fine Arts, Ohio State University, Columbus, OH
- 1976 *Recent Work*, The Johnson Gallery, Middlebury College, Middlebury, VT
 Cunningham Ward Gallery, New York
 John Doyle Gallery, Chicago
New Work/New York, Fine Arts Gallery, California State University, Los Angeles

- 1975 *Biennial*, Whitney Museum, New York
Contemporary Reflections, Aldrich Museum of Contemporary Art, Ridgefield, CT
 Paula Cooper Gallery, New York
 John Doyle Gallery, Chicago
Selected Works: New York, Oakland University, Meadow Brook Art Gallery, Rochester, MI

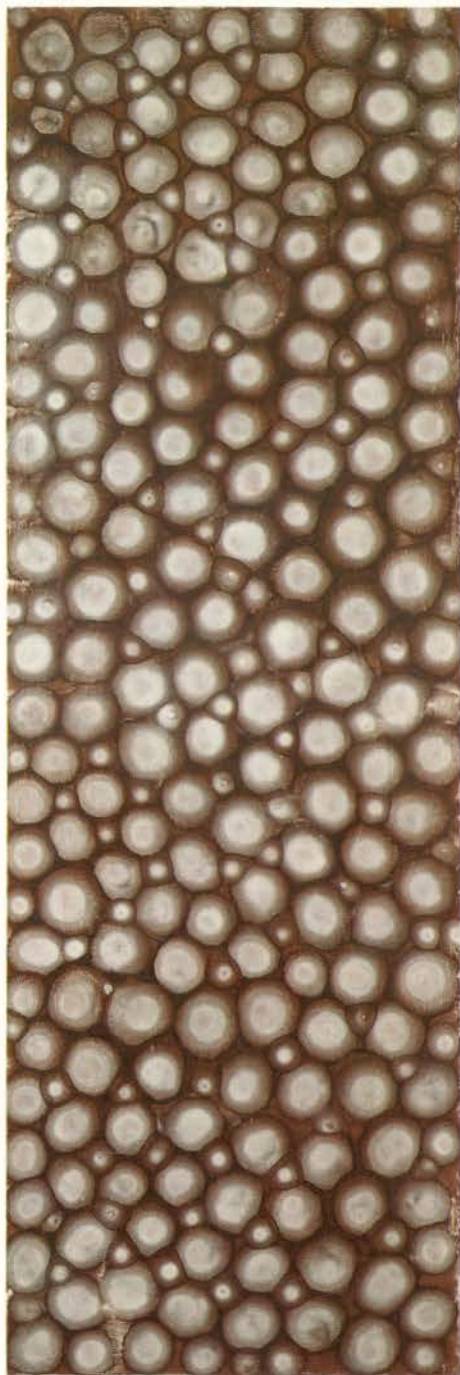
Ross Bleckner, *Outstanding European*; 1989



Ross Bleckner, *Count No Count*; 1989



Ross Bleckner, *The Examination*; 1990



Ross Bleckner, *Cascade*; 1990–91



Ross Bleckner, *Wind*; 1991





Biography

Born 1953 in New York City, New York

Education 1975, B.A., Yale University, New Haven, CT
1978, M.F.A., University of New Orleans, New Orleans

Solo Exhibitions

- 1991 Rhona Hoffman Gallery, Chicago
Galerie Bruno Bischofberger, Zurich
Drawings, Jason Rubell Gallery, Palm Beach, FL
Peter Halley, Capc Musée D'Art Contemporain, Bordeaux, France; FAE, Musée d'Art Contemporain, Lausanne, Switzerland; Museo Nacional Centro de Arte Reina Sofia, Madrid; Stedelijk Museum, Amsterdam
- 1990 *Kodaliths*, 303 Gallery, New York
Daniel Weinberg Gallery, Santa Monica, CA
Jablonka Galerie, Cologne, Germany
Mario Diacono Gallery, Boston
Relief Sculpture, Michael Kohn Gallery, Santa Monica, CA
- 1989 Sonnabend Gallery, New York
Peter Halley: Recent Paintings, Institute of Contemporary Art, London; Museum Haus Esters, Krefeld, Germany; Maison de la culture et de la communication de Saint-Étienne, Saint-Étienne, France
Galleria Lia Rumma, Naples, Italy
- 1988 Rhona Hoffman Gallery, Chicago
Galerie Bruno Bischofberger, Zurich
Arthur Roger Gallery, New Orleans
Jablonka Galerie, Cologne, Germany

- 1987 Margo Leavin Gallery, Los Angeles
Sonnabend Gallery, New York
- 1986 Galerie Daniel Templon, Paris
International With Monument, New York
- 1985 International With Monument, New York
- 1984 Beulah Land, New York
- 1980 P.S. 122, New York
- 1979 University of Southwestern Louisiana, School of Art and Architecture,
Lafayette, LA
- 1978 Contemporary Art Center, New Orleans

Selected Group Exhibitions

- 1992 *The City Influence: Ross Bleckner, Peter Halley, Jonathan Lasker*, Dayton
Art Institute's Museum of Contemporary Art at Wright State University,
Dayton, OH
- 1991 *In Andgren Räumgn*, Museum Haus Lange und Haus Esters, Krefeld,
Germany
- Who Framed Modern Art or the Quantitative Life of Roger Rabbit*, Sidney
Janis Gallery, New York
- Contemporary Art from The Collection of Jason Rubell*, Duke University
Art Museum, Durham, NC
- 1991 Biennial*, Whitney Museum of American Art, New York
- American Abstraction at the Addison*, Addison Gallery of American Art,
Andover, MA
- Metropolis*, Martin-Gropius-Bau, Berlin
- Paintings & Drawings*, Daniel Weinberg Gallery, Santa Monica, CA

- Le Désert Peint (The Painted Desert)*, Galerie Renos Xippas, Paris
- Anni Novanta*, Galleria Comunale d'Arte Moderna, Bologna, Italy
- Stages of Light*, Jablonka Galerie, Cologne, Germany
- Objects for the Ideal Home*, The Serpentine Gallery, London
- Power: Its Myths and Mores in American Art, 1961–1991*, Indianapolis
Museum of Art, Indianapolis; Akron Art Museum, Akron, OH; Virginia
Museum of Fine Arts, Richmond, VA
- Vertigo*, Galerie Thaddaeus Ropac, Salzburg, Austria
- Art of the 80's: Selections From the Collection of the Eli Broad Family
Foundation*, Duke University Museum of Art, Durham, NC
- Conceptual Abstraction*, Sidney Janis Gallery, New York
- La Metafisica Della Luce*, John Good Gallery, New York

- 1990 *Red*, Galerie Isy Brachot, Brussels (exhibition catalogue)
- Bild und Wirklichkeit (Picture and Reality)*, Galerie Albrecht, Munich
- Un Art de la Distinction?*, Abbaye Saint-Andre, Centre D'Art
Contemporain, Meymac, France (exhibition catalogue)
- Word As Image: American Art 1960–1990*, Milwaukee Art Museum,
Milwaukee; Contemporary Arts Museum, Houston (exhibition catalogue)
- The Future of the Object*, Galerie Ronny Van de Velde, Antwerp, Belgium
(exhibition catalogue)
- Re-Framing Cartoons*, Loughelton Gallery, New York
- Grids*, Vrej Baghoomian Gallery, New York
- Modern Detour: R. M. Fischer, Peter Halley, Laurie Simmons*, Vienna
Sezession, Vienna (exhibition catalogue)
- The Last Decade: American Artists of the 80's*, Tony Shafrazi Gallery,
New York (exhibition catalogue)
- nonrePRESENTation*, Security Pacific Corporation, Los Angeles
(exhibition catalogue)

Carnegie International, Carnegie Museum of Art, Pittsburgh, PA (exhibition catalogue)

A Debate on Abstraction, Hunter College Art Gallery, New York (exhibition catalogue)

Viewpoints, Postwar Painting and Sculpture From the Guggenheim and Major Loans, Guggenheim Museum, New York

Three Decades: The Oliver Hoffman Collection, The Museum of Contemporary Art, Chicago (exhibition catalogue)

1987 *1987 Biennial*, Whitney Museum of American Art, New York (exhibition catalogue)

Perverted by Language, Hillwood Art Gallery, Long Island University, Greenvale, NY (exhibition catalogue)

Reconstruct/Deconstruct, John Gibson Gallery, New York (exhibition catalogue)

Extreme Order, Lia Rumma Gallery, Naples, Italy

Avant-Garde in the Eighties, Los Angeles County Museum of Art, Los Angeles

Paint-Film, Bess Cutler Gallery, New York

Post-Abstract Abstraction, The Aldrich Museum of Contemporary Art, Ridgefield, CT (exhibition catalogue)

NY Art Now: The Saatchi Collection, London (exhibition catalogue)

Generations of Geometry, Whitney Museum of American Art at Equitable Center, New York

Similia/Dissimilia, Städtische Kunsthalle, Düsseldorf, Germany; Columbia University, Sonnabend Gallery, Leo Castelli Gallery, New York (exhibition catalogue),

Documenta 8, The Castle (an installation by Group Material), Kassel, Germany

Anti-Baudrillard, White Columns, New York (organized by Group Material)

Recent Tendencies in Black and White, Sidney Janis Gallery, New York (exhibition catalogue)

Currents 12: Simulations, New American Conceptualism, Milwaukee Art Museum, Milwaukee (exhibition catalogue)

Terrai Motus, Grand Palais, Paris (exhibition catalogue)

The Beauty of Circumstance, Josh Baer Gallery, New York (exhibition catalogue)

New York Now, The Israel Museum, Jerusalem (exhibition catalogue)

1986 *Admired Work*, John Weber Gallery, New York

Signs of Painting, Metro Pictures, New York

Spiritual America, CEPA Galleries, Buffalo, NY

New New York, Cleveland Center for Contemporary Art, Cleveland, OH

Signs of Painting, Donald Young Gallery, Chicago

Painting and Sculpture Today: 1986, Indianapolis Museum of Art, Indianapolis

Political Geometries: on the Meaning of Alienation, Hunter College Art Gallery, New York

Paravision, Margo Leavin Gallery, Los Angeles

Tableaux Abstracts, Villa Arson, Nice, France (exhibition catalogue)

Europe America, Ludwig Museum, Cologne, Germany (exhibition catalogue)

End Game: Reference and Simulation in Recent Painting and Sculpture, Institute of Contemporary Art, Boston (exhibition catalogue)

Sonnabend Gallery, New York

Surfboards, Michael Kohn Gallery, Los Angeles

Art and Its Double, Fundacion de Caja de Pensiones, Madrid and Barcelona (exhibition catalogue)

Rooted Rhetoric, Castel Dell'Ovo, Naples, Italy (exhibition catalogue)

- 1985 *Final Love*, Cash/Newhouse, New York
 Postmasters, New York
Paravision, Jay Gorney Modern Art, New York
Post-Style, Wolff Gallery, New York
 International With Monument, New York
Selected Works, Metro Pictures, New York
Cult & Decorum, Tibor De Nagy Gallery, New York
A Brave New World, A New Generation, Charlottenborg, Copenhagen, Denmark; Lund Kunsthall, Lund, Sweden
 Sao Paulo Biennial, Sao Paulo, Brazil
Infotainment, Rhona Hoffman Gallery, Chicago; Texas Gallery, Houston
Currents, Institute of Contemporary Art, Boston
- 1984 *Brilliant Color*, Baskerville and Watson, New York
The New Capital, White Columns, New York
 International With Monument, New York
Re-Place-ment, Hallwalls, Buffalo, NY
Selections, Artists Space, New York
- 1983 Chrisminster Fine Art, New York
New Works, New York, Carol Taylor Fine Art, Dallas
Tradition, Transition, New Vision, Addison Gallery of American Art, Andover, MA (exhibition catalogue)
- 1982 The Drawing Center, New York
Dangerous Works, Parsons School of Design, New York
- 1981 P.S. 122, New York

- 1980 Contemporary Arts Center, New Orleans
 1979 American Academy and Institute of Arts and Letters, New York
 1978 Newspace Gallery, New Orleans

Selected Writings

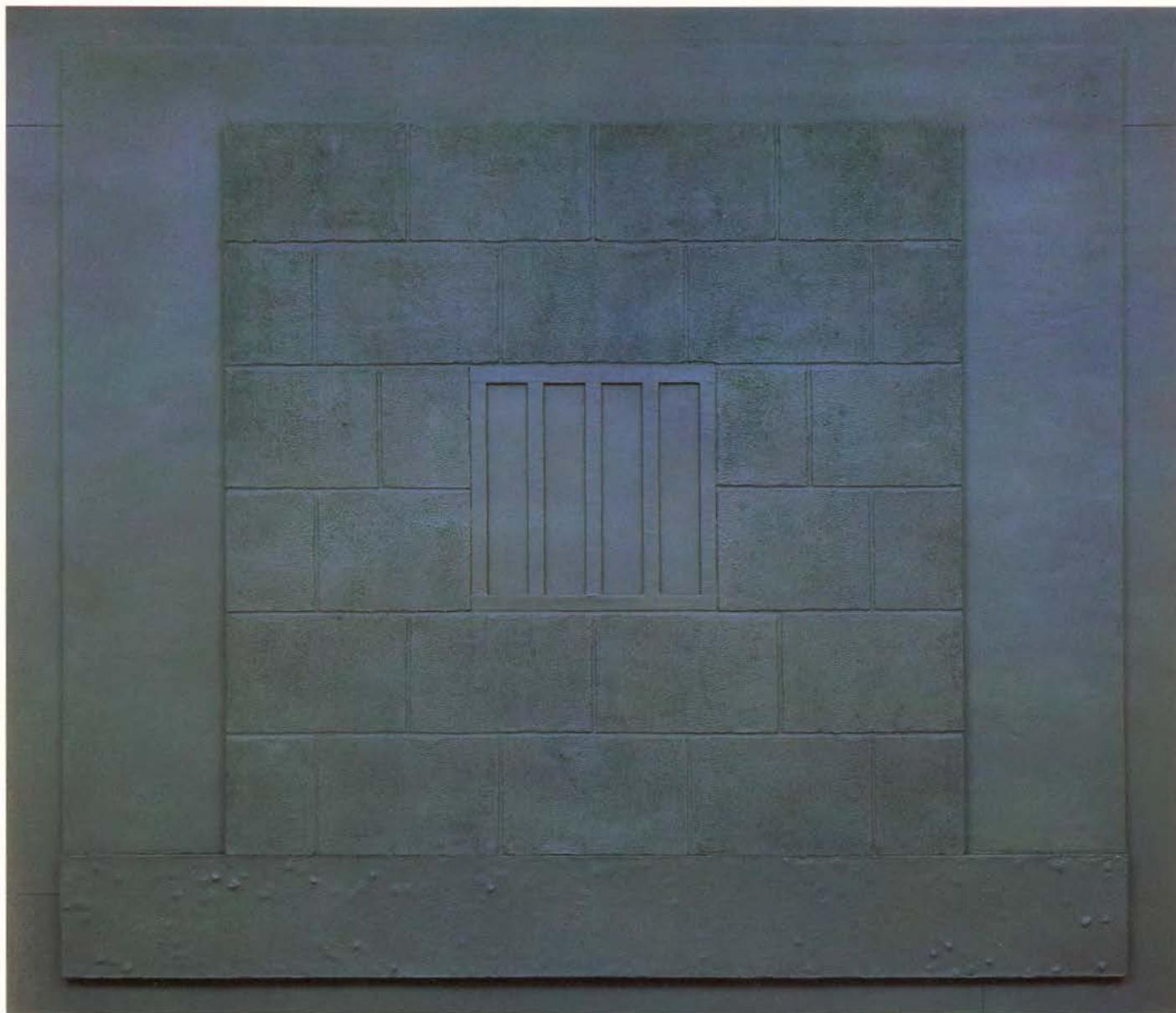
- 1991 "Abstraction and Culture." *Tema Celeste*, November
 1990 "The Americans." Boston: Mario Diacono Gallery
 1989 "The Day of Two Noons." *The Silent Baroque*. Salzburg, Austria: Galerie Thaddaeus Ropac
 1987 "Notes On Abstraction." *Arts Magazine*, June/Summer
 1986 "Frank Stella...and the Simulacrum." *Flash Art*, January (edited version)
 "The Deployment of the Geometric." *Effects*, Number 3, Winter
 "A Reponse to Barnett Newman's 'The Sublime Is Now'." *Arts Magazine*, March
 1985 "After Art." *New Observations*, 34
 "Notes on Nostalgia." *New Observations*, 35
 "On Line." *New Observations*, 35
 1984 "The Frozen Land." *ZG*, November
 "The Crisis in Geometry." *Arts Magazine*, June/Summer
 1983 "Nature and Culture." *Arts Magazine*, September
 "A Note on the Neo-Expressionism Phenomenon." *Arts Magazine*, March
 1982 "Ross Bleckner: Painting at the End of History." *Arts Magazine*, May

- 1981 "Beat, Minimalism, New Wave, and Robert Smithson." *Arts Magazine*, May
"Against Post-Modernism: Reconsidering Ortega." *Arts Magazine*, November
- 1980 "Artist's Statement." *New Orleans Museum of Art Magazine*, January 19

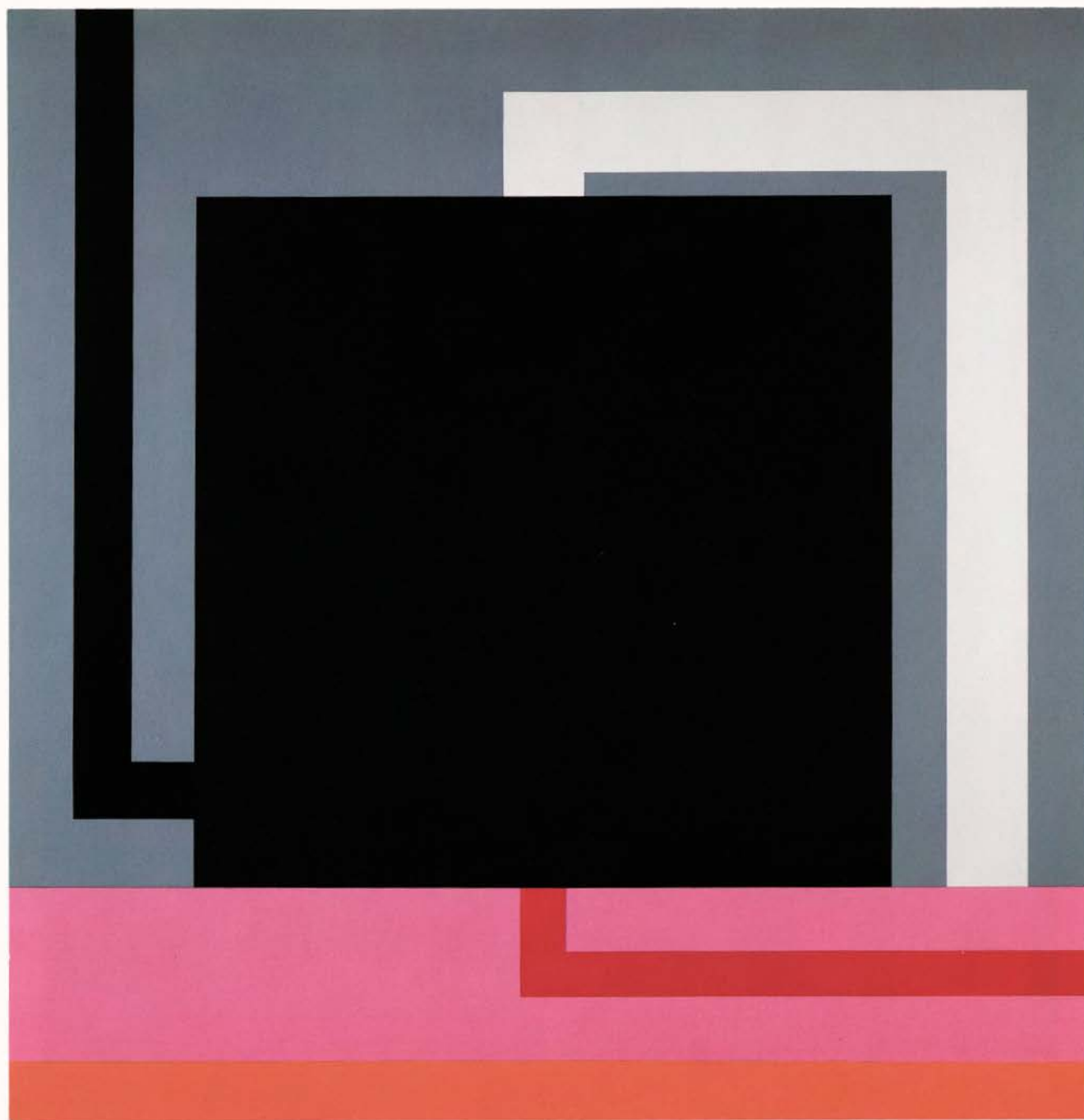
Books

- 1990 *Scritti Sull'arte ed Altro*. Siracusa, Italy: Tema Celeste Edizioni (Italian translation)
- 1988 *Peter Halley: Collected Essays 1981–1987*. Zurich: Bischofsberger/Sonnabend Publications

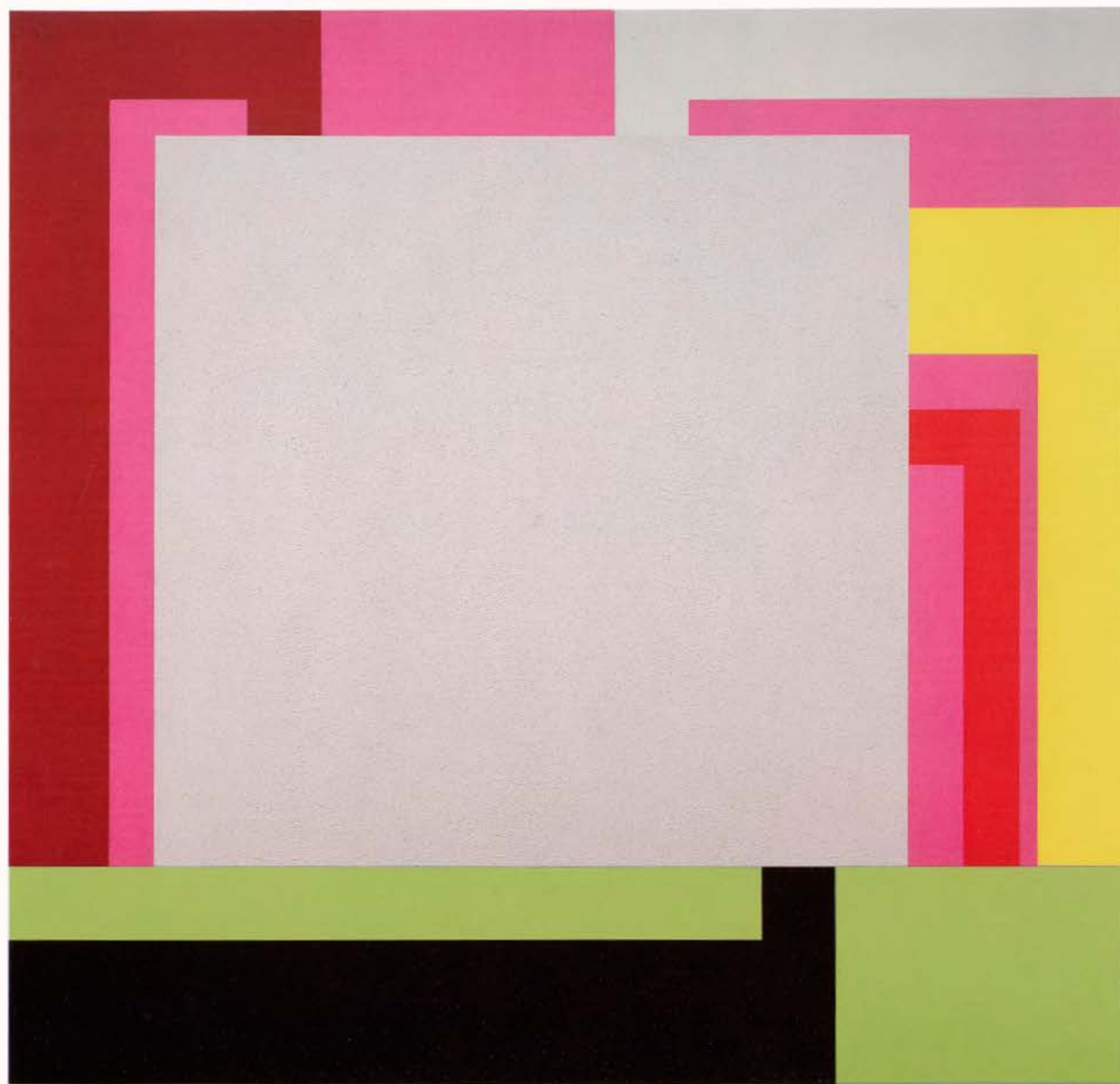
Peter Halley, *Cinderblock Prison*; 1990



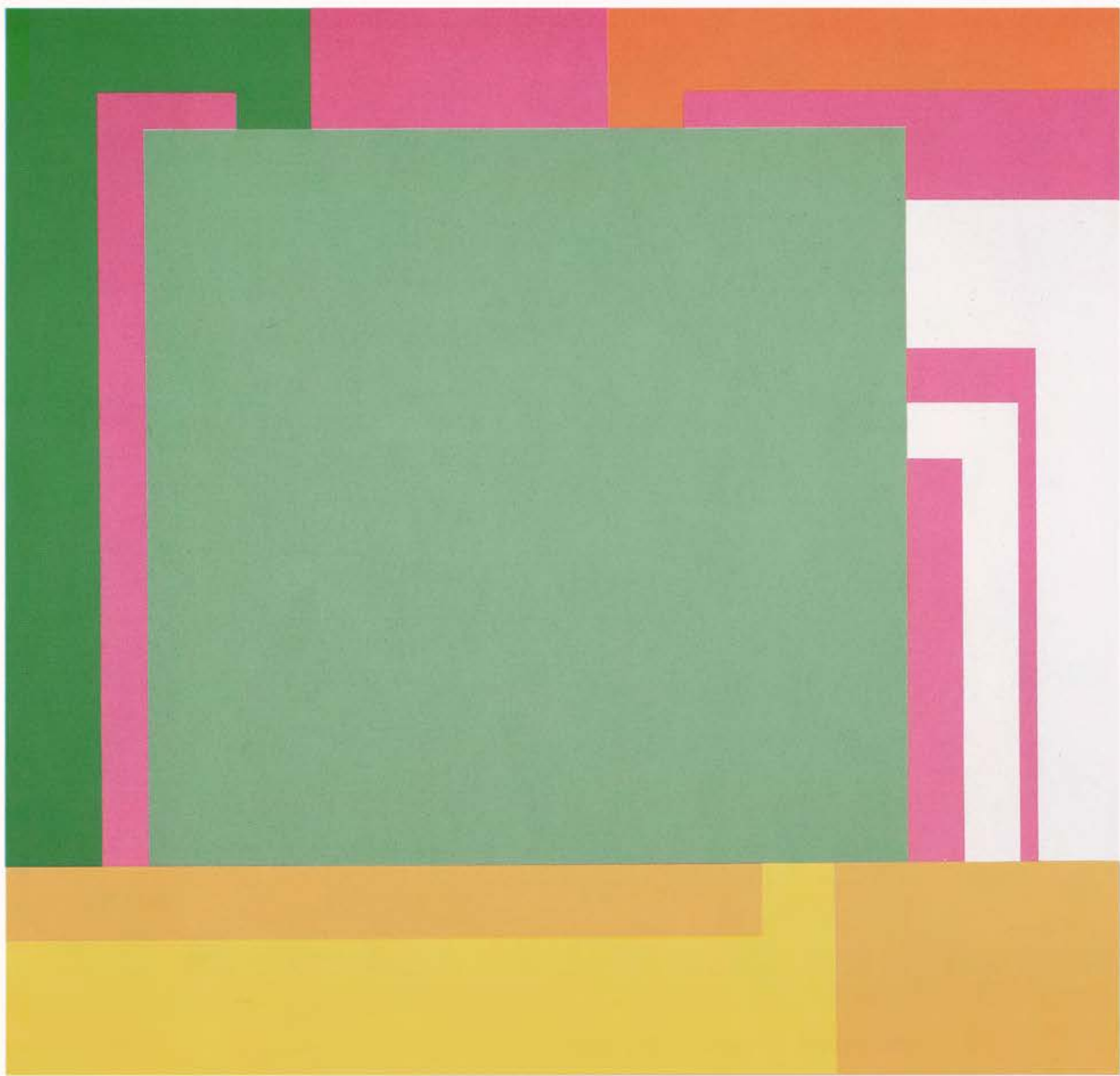
Peter Halley, *Jack*; 1991



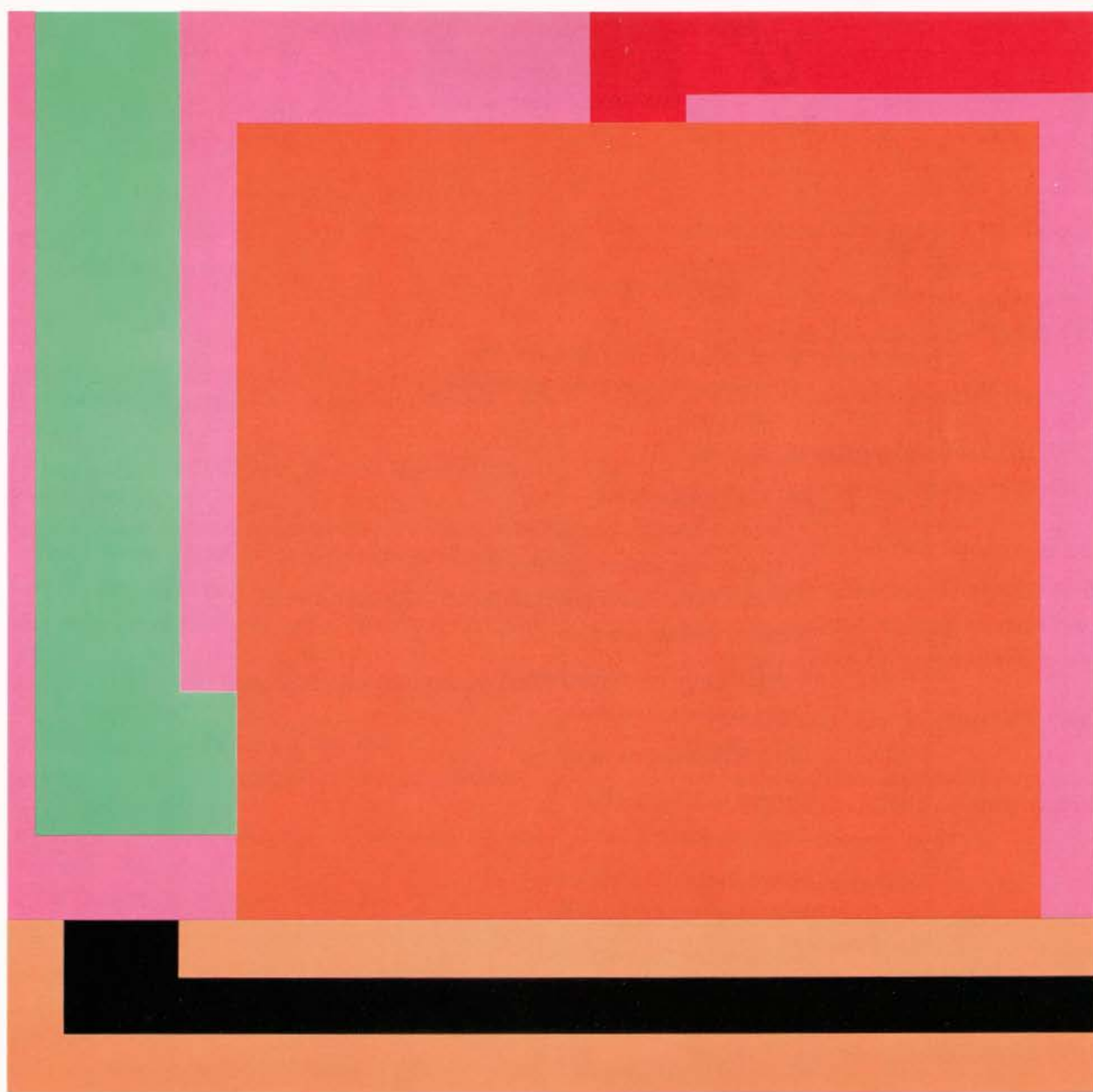
Peter Halley, V; 1991

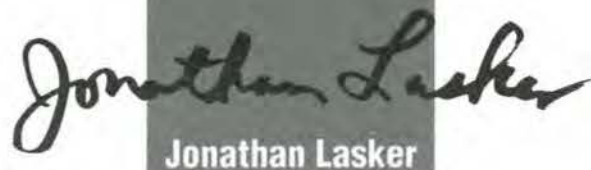


Peter Halley, *Sylvester*; 1991



Peter Halley, *Shonen Knife*; 1991





Biography

Born 1948 in Jersey City, New Jersey

Education 1975–77, School of Visual Arts, New York
1977, California Institute of the Arts, Valencia, CA

Solo Exhibitions

1991 Gian Enzo Sperone, Rome
4 *Studies*, Schmidt-Markow, St. Louis
Annette Gmeiner, Stuttgart, Germany
Jonathan Lasker: Studies, Galleri Lars Bohman, Stockholm, Sweden
Sperone Westwater, New York

1990 Michael Werner, Cologne, Germany
Anders Tornberg, Lund, Sweden

1989 Massimo Audiello, New York

1988 Massimo Audiello, New York
Gian Enzo Sperone, Rome

1987 Michael Werner, Cologne, Germany
Anders Tornberg, Lund, Sweden

1986 Michael Werner, Cologne, Germany
Tibor de Nagy, New York
Massimo Audiello, New York

1984 Annette Gmeiner, Kirchgarten, Germany
Tibor de Nagy, New York

- 1981 Landmark Gallery, New York
Gunnar Kaldewey, Düsseldorf, Germany

Selected Group Exhibitions

- 1992 *The City Influence: Ross Bleckner, Peter Halley, Jonathan Lasker*, Dayton Art Institute's Museum of Contemporary Art at Wright State University, Dayton, OH
- 1991 *Strategies For The Next Painting*, Wolff Gallery, New York and Feigen Inc., Chicago (curated by Saul Ostrow)
- Between Intuition & Reason: Saint Clair Cemin/Jonathan Lasker*, Grossman Gallery, School of The Boston Museum of Fine Arts, Boston (catalogue)
- The Thing*, Perry Rubenstein, New York
- Hybrid Abstract*, Usdan Gallery, Bennington College, Bennington, VT (curated by Joshua Dector)
- Anni Novanta*, Gallery of Modern Art, Bologna, Italy (curated by Renato Barilli and Pier Giovanni Castagnoli)
- Summer Group Exhibition*, Sperone Westwater, New York
- The New Abstraction, Conceptual Painting*, Sidney Janis Gallery, New York (catalogue)
- La Metafisica Della Luce*, John Good Gallery, New York (curated by Demetrio Paparoni) (catalogue)
- Art on Paper*, Weatherspoon Art Gallery, Greensboro, NC
- 1990 *Spellbound*, Marc Richards Gallery, Los Angeles (curated by Christian Leigh)
- Token Gestures*, Scott Hanson Gallery, New York (curated by Collins and Milazzo)
- Anders Tornberg, Lund, Sweden
- Mythic Moderns*, Real Art Ways, Hartford, CT (curated by Jude Schwendenwien)

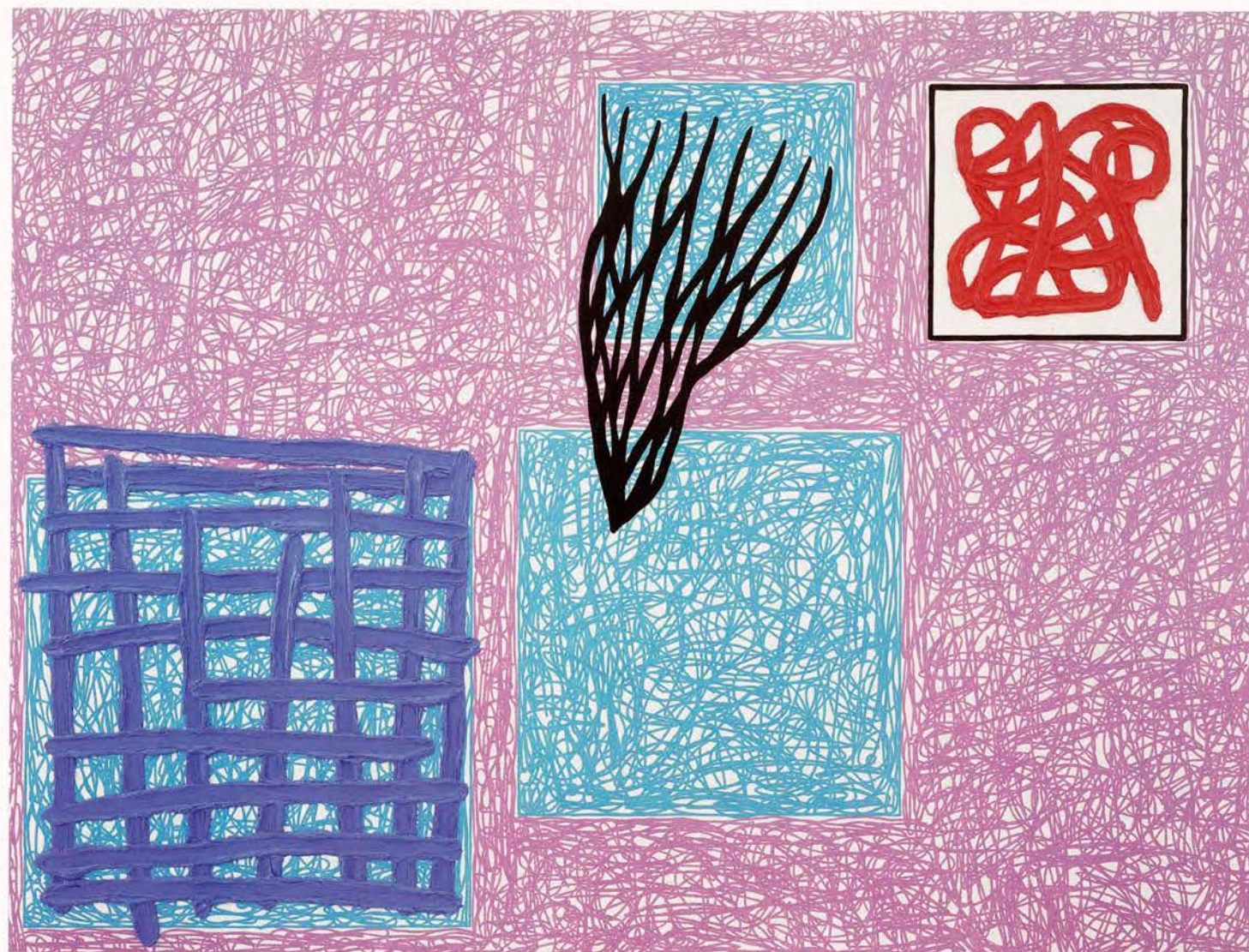
- Benefit Exhibition*, Nicole Klagsbrun, New York
- Worlds '90 International Art Show*, Joensuu Art Museum, Joensuu, Finland
- Benefit Exhibition*, Daniel Weinberg, Los Angeles
- The Last Decade: American Artists of the 80's*, Tony Shafrazi, New York (curated by Collins and Milazzo)
- Painting Alone*, Pace Gallery, New York (curated by Rainer Crone and David Moos)
- Clifford Still: A Dialogue*, Philippe Briet, New York (curated by Alan Jones)
- On paper: The History of an Art*, New York Public Library, Gottesman Exhibition Hall, New York
- Fortieth Anniversary Exhibition*, Tibor de Nagy, New York

- 1989 *Diagrams & Surrogates*, Shea and Beker, New York (curated by Saul Ostrow)
- Horn of Plenty*, Stedelijk Museum, Amsterdam (curated by Gosse Oosterhof)
- The Pellizzi Collection*, Emily Lowe Gallery, Hofstra University, Hempstead, NY
- The Silent Baroque*, Thaddaeus Ropac Gallery, Salzburg, Austria (curated by Christian Leigh)
- Specchi Ustori*, Galleria Regionale di Palazzo Bellomo, Siracusa, Italy (curated by Demetrio Paparoni and Michelangelo Castello)
- Drawings*, Daniel Newburg, New York
- 1988 Lang and O'Hara, New York
- Art At The End Of The Social*, Roseum Gasverksgatan, Malmo, Sweden (curated by Collins and Milazzo)
- Hybrid Neutral*, University of North Texas, Denton, TX; J.B. Speed Museum, Louisville, KY; Alberta College of Art, Edmonton, Canada; Contemporary Arts Center, Cincinnati; Richard F. Brush Gallery, St. Lawrence University, Canton, NY; Santa Fe Community College, Gainesville, FL (curated by Collins and Milazzo)

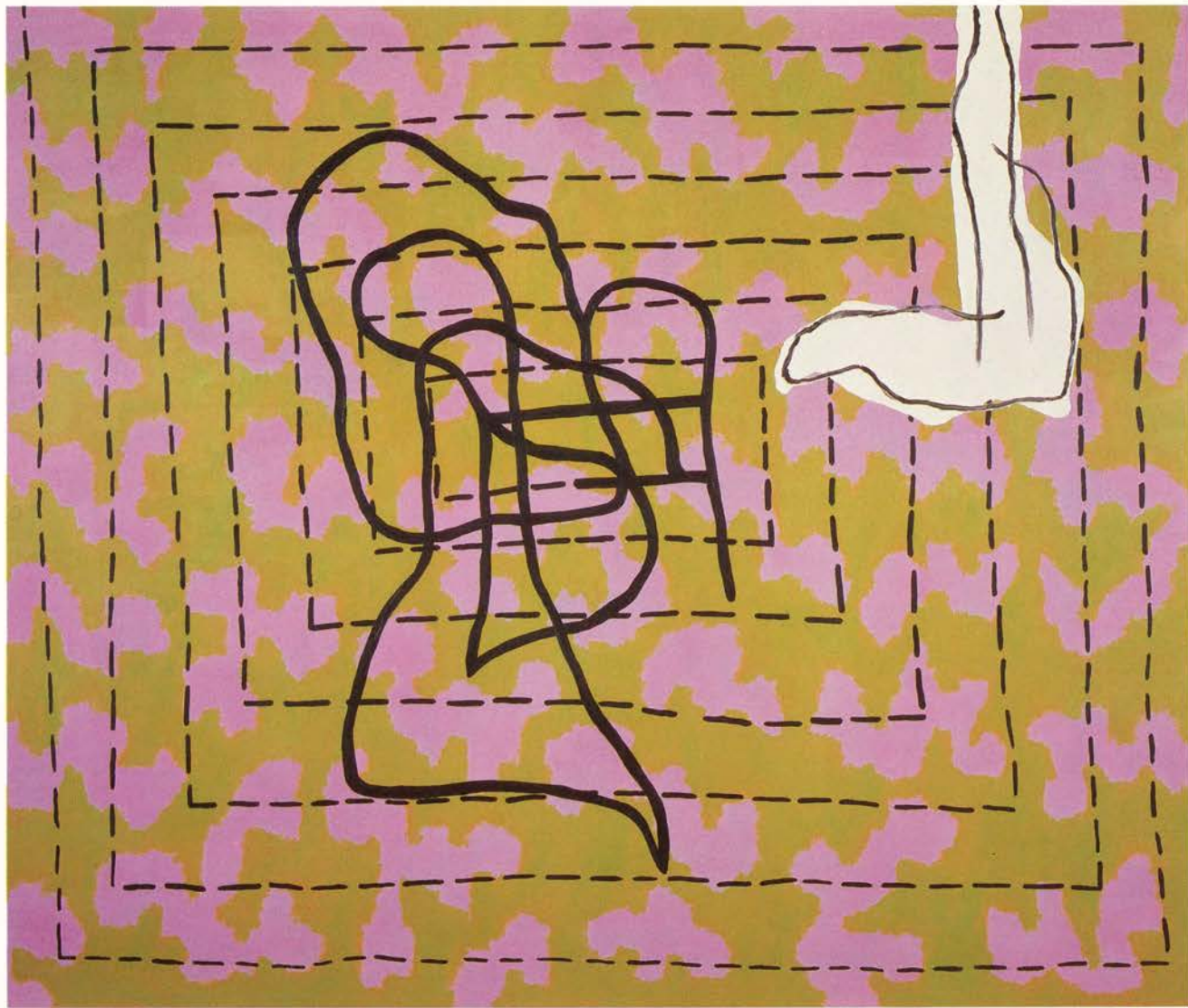
- The Kaldewey Press*, The Metropolitan Museum of Art, Thoman J. Watson Library, New York
- Schwarzwaldbild*, Kunstverein Hochrhein e.V., Villa Berberich, Bad Sackingen, Germany
- Benefit Exhibition*, White Columns, New York
- 1987 *The Shape of Abstraction*, Rathbone Gallery, Russell Sage College, Albany, NY
- Interstices*, Laurie Rubin, New York (curated by Jonathan Seliger)
- Fortieth Biennial Exhibition of Painting*, The Corcoran Gallery of Art, Washington (curated by Ned Rifkin)
- Postmasters Gallery, New York
- Post-Abstract Abstraction*, Aldrich Museum of Contemporary Art, Ridgefield, CT (curated by Eugene Schwartz)
- Cal-Arts; Skeptical Belief(s)*, Renaissance Society, University of Chicago, Chicago; Newport Harbor Art Museum, Newport Beach, CA
- Massimo Audiello, New York
- meine Maler*, Annette Gmeiner, Stuttgart, Germany
- Michael Werner, Cologne, Germany
- New York, New Art*, Mayor Rowan Gallery, London
- 1986 *Drawings*, Annette Gmeiner, Kirchgarten, Germany
- Rose Art Museum, Brandeis University, Waltham, MA
- Abstraction/Abstraction*, Carnegie Mellon University, Pittsburgh; Klein Gallery, Chicago (curated by Elaine King)
- Paravision II*, Margo Levin, Los Angeles (curated by Collins and Milazzo)
- What It Is*, Tony Shafrazi, New York (curated by Wilfried Dickhoff)
- Modern Sleep*, American Fine Arts Co., New York (curated by Collins and Milazzo)
- The Kaldewey Press*, Tibor de Nagy, New York
- The Intuitive Line*, Hirschl and Adler Modern, New York
- 1985 *2. Smart Art, Too*, 55 Mercer Gallery, New York (curated by Joseph Masheck)
- Final Love*, Cash/Newhouse Gallery, New York (curated by Collins and Milazzo)
- Smart Art: New Work from N.Y.*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (curated by Joseph Masheck)
- Paravision*, Postmasters Gallery, New York (curated by Collins and Milazzo)
- Abstract Painting*, Wolff Gallery, New York
- Summer Exhibition*, Tibor de Nagy, New York
- Kolner Herbstsalon*, Museum Ludwig, Cologne, Germany
- Abstract/Issues*, Sherry French Gallery, New York (curated by Steven Madoff)
- Vernacular Abstraction*, Wacoal Art Center, Tokyo
- Cult and Decorum*, Tibor de Nagy, New York (curated by Collins and Milazzo)
- Jay Gorney Modern Art, New York
- 1984 *Fact and Fiction*, Tibor de Nagy, New York
- Jonathan Lasker/Renee Lynch*, Gabrielle Bryers, New York
- Proctor Art Center, Bard College, Annandale-on-Hudson, NY
- Hadler Rodriguez Gallery, New York

- 1983 *On An Intimate Dimension*, Tibor de Nagy, New York
 New Biomorphism and Automatism, Hamilton Gallery, New York
- 1982 *Tenth Anniversary Exhibition*, Landmark Gallery, New York
- 1981 Landmark Gallery, New York
 Novo Gallery, New York
 Tony Shafrazi, New York
 Patrick Verelst, Antwerp, Belgium

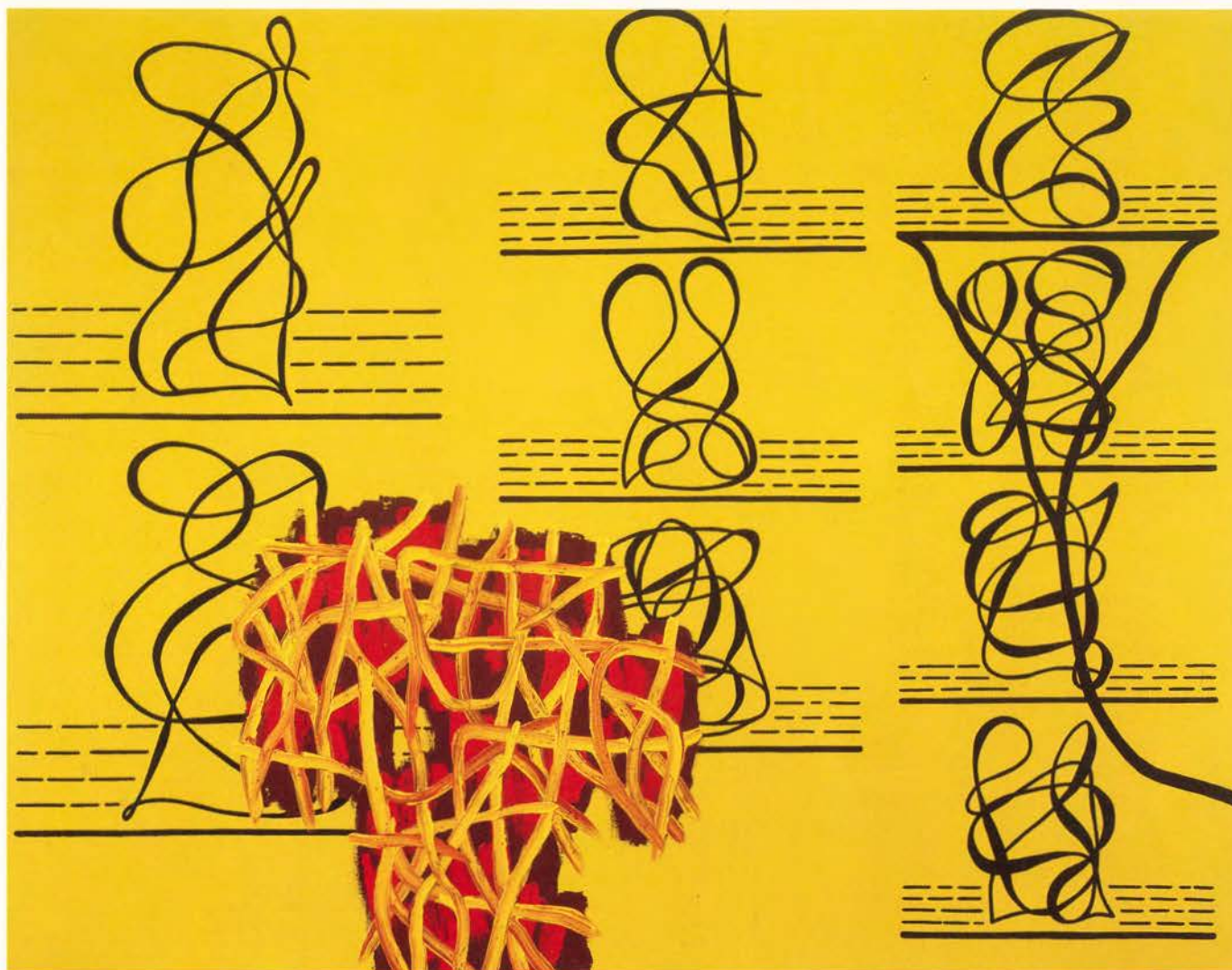
Jonathan Lasker, *Love's Rhetoric*; 1990



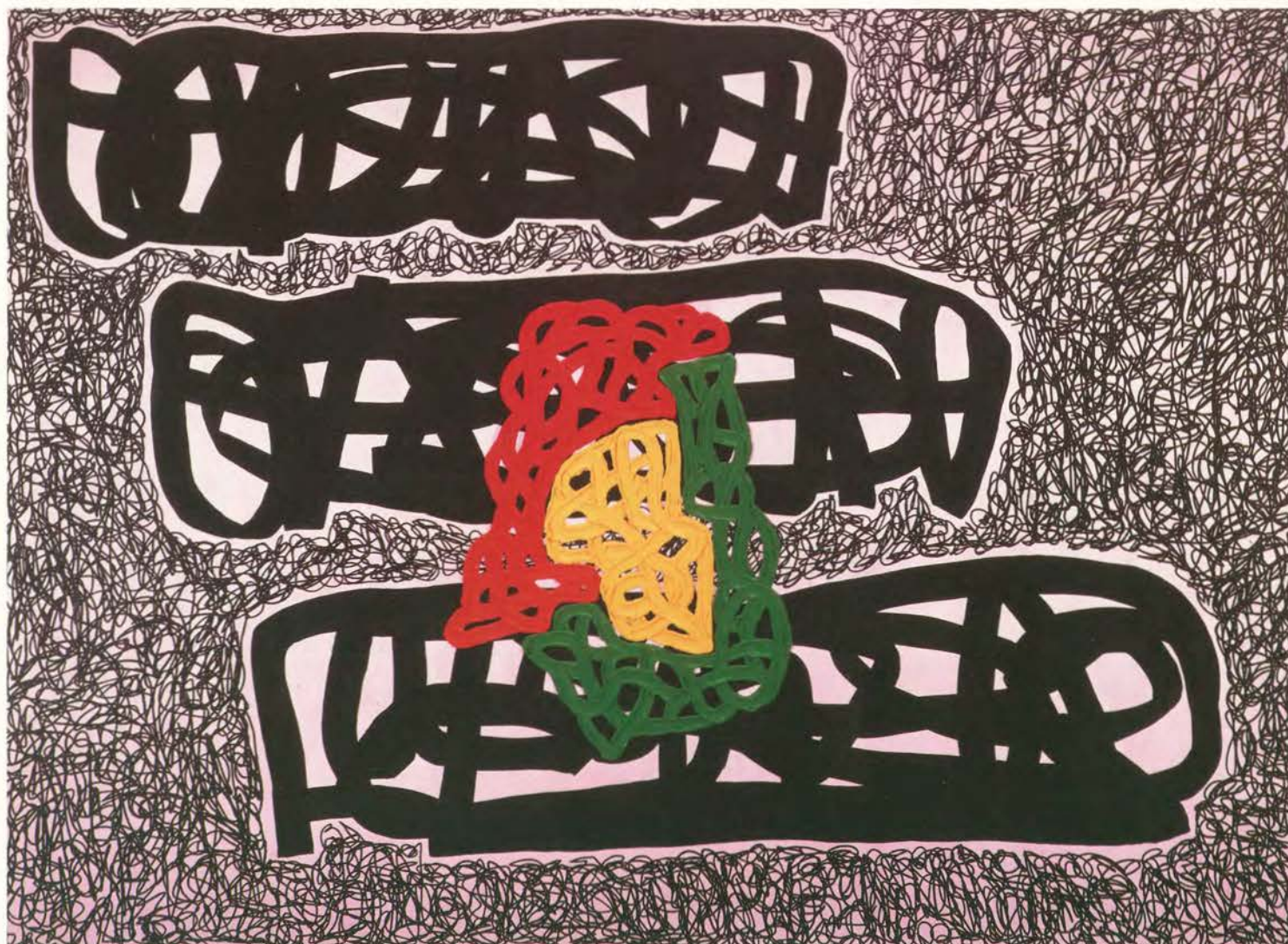
Jonathan Lasker, *Notes from a Wooden Computer*; 1988



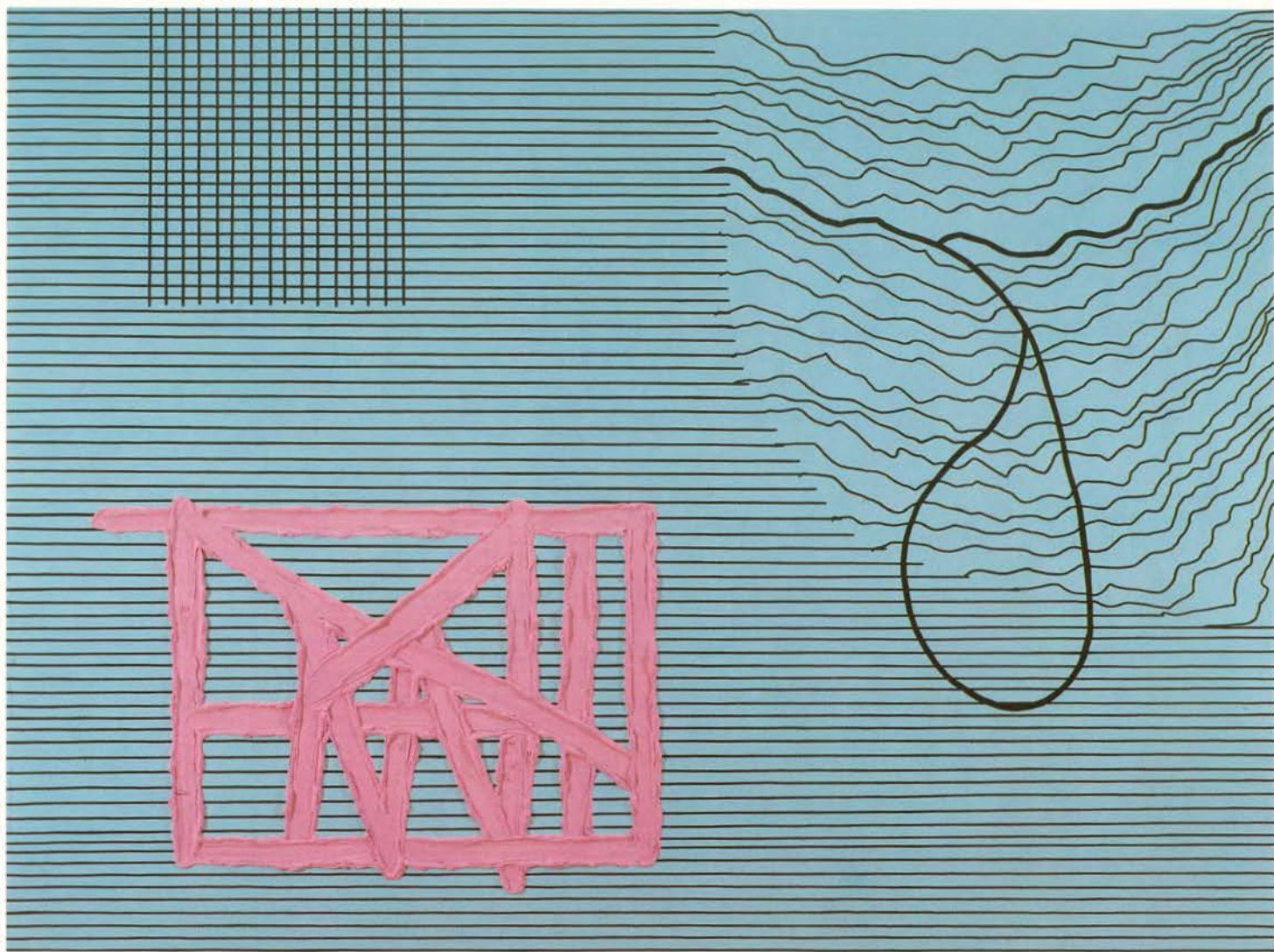
Jonathan Lasker, *Rustic Psyche*; 1990



Jonathan Lasker, *To an Object of Love*; 1991



Jonathan Lasker, *The History of the Boudoir*; 1991



■ Checklist for Exhibition

Ross Bleckner

***Outstanding European*, 1989**

Oil on linen

48" × 40"

Collection of Milwaukee Art Museum
Gift of Dr. and Mrs. Anthony Krausen,
Dr. and Mrs. Donald M. Levy,
Marianne and Sheldon B. Lubar,
Carol and B.J. Sampson, Vicki and
Allen Samson, Dr. and Mrs. James
Stadler, and Richard Yoder and
Jeanne Doornbos

***Count No Count*, 1989**

Oil on canvas

108" × 72"

Collection of the Whitney Museum,
New York
Courtesy of Mary Boone Gallery,
New York

***The Examination*, 1990**

Oil on canvas

72" × 24"

Private collection

***Cascade*, 1990–91**

Oil on canvas

108" × 72"

Private collection

***Wind*, 1991**

Oil on canvas

108" × 72"

Courtesy of Mary Boone Gallery,
New York

Untitled*, 1991

Oil on linen

18" × 14"

Courtesy of Mary Boone Gallery,
New York

Untitled*, 1991

Oil on linen

18" × 14"

Courtesy of Mary Boone Gallery,
New York

Untitled*, 1991

Oil on linen

18" × 14"

Courtesy of Mary Boone Gallery,
New York

Untitled*, 1991

Oil on linen

18" × 14"

Courtesy of Mary Boone Gallery,
New York

Peter Halley

Cinderblock Prison, 1990

Fiberglass
100" × 116" × 10³/₄"
Artist's proof
Courtesy of the artist

Jack, 1991

Day-Glo acrylic, acrylic,
Roll-A-Tex on canvas
97" × 95"
Courtesy of Sidney Janis Gallery

V, 1991

Day-Glo acrylic, acrylic,
Roll-A-Tex on canvas
92¹/₂" × 95³/₈"
Private Collection, Atlanta, Georgia

Sylvester, 1991

Day-Glo acrylic, Roll-A-Tex on canvas
88¹/₄" × 91¹/₂" × 3³/₄"
Collection of Sondra Gilman and
Celso Gonzalez-Falla

(Not yet titled), 1991*

Day-Glo acrylic, acrylic,
Roll-A-Tex on canvas
89" × 182¹/₄"
Courtesy of Sonnabend Gallery

Shonen Knife, 1991†

Day-Glo acrylic, acrylic,
Roll-A-Tex on canvas
92¹/₂" × 95³/₈"
Collection of Dr. Paul and
Dorie Sternberg
Photo: Courtesy of Rhona Hoffman
Gallery, Chicago

(Not yet titled), 1991*

Day-Glo acrylic, acrylic,
Roll-A-Tex on canvas
89³/₄" × 93¹/₈"
Courtesy of Sonnabend Gallery

Untitled, 1989*

Mixed media on paper
17¹/₈" × 22"
Collection of Stefano Basilico

Untitled, 1989*

Mixed media on paper
17¹/₈" × 22"
Collection of Antonio Homem

Untitled, 1990*

Acrylic and pencil on paper
17" × 22"
Collection of Robert J. Shiffler

Untitled, 1991*

Mixed media on paper
18" × 22¹/₄"
Collection of Jim Moore

Jonathan Lasker

Love's Rhetoric, 1990

Oil on canvas
60" × 80"
Collection of the artist

Notes from a Wooden Computer,

1988

Oil on linen
60" × 72"
Collection of Howard B. Johnson, Jr.

Rustic Psyche, 1990

Oil on canvas
84" × 108"
Collection of the artist

To an Object of Love, 1991

Oil on linen
80" × 108"
From the collection of Ruth and
Jake Bloom

The History of the Boudoir, 1991

Oil on linen
63" × 84"
Collection of Barbara Toll

Untitled, 1991*

Oil and ballpoint pen on paper
6" × 4¹/₂"
Collection of the artist

Untitled, 1991*

Oil and ballpoint pen on paper
4³/₄" × 5⁷/₈"
Collection of the artist

Untitled, 1991*

Oil and magic marker on paper
6⁵/₈" × 5"
Collection of the artist

Untitled, 1991*

Oil, magic marker, ballpoint pen on
paper
5" × 6¹/₂"
Collection of the artist

*Not included in catalog

†Not included in exhibition

